

From ‘Sabotage’ to ‘Sledgehammer’:

Trailers, Songs and the Musical Marketing of *Star Trek Beyond* (2016)

Abstract

This article examines the three main trailers for *Star Trek Beyond* (2016), each of which uses music differently. By analysing the audio-visual content of the trailers and their popular reception, conclusions are drawn about the structures, processes and commercial considerations of music and sound in contemporary Hollywood action film trailers.

High quality images are available from the editor, but to maintain a manageable file size, lower-quality pictures have been embedded here.

Main Text

Media music scholarship has only recently begun to devote significant attention to trailers. In 2009, Mike Alleyne finished his chapter outlining the history of cinema sound by identifying the lack of investigation into trailers. Appealing for the wider recognition of the importance of trailers, he wrote,

Throughout cinematic history the movie trailer has played a vital role in attracting audiences, using not only visual excerpts but also attempting to encapsulate the sonic landscapes of the respective feature films they promote. [...] [T]his is usually underscored by highly manipulative use of music to establish emotional cues intended to guide the audience back to the theatre to satisfy their stimulated appetites. In effect, the trailer compresses (and perhaps essentializes) the audiovisual aesthetics of cinema [...]¹

Alleyne’s call to arms has been answered most prominently by the large-scale trailer music survey project, “(Re)-Framing Film: Trailers, Music and Meaning in the Digital Age” led by James Deaville at Carleton University.² Deaville and his team have used film genre as the primary organizing parameter for understanding film trailers. This ambitious research aims to define ‘core genre-based principles of sonicity in trailers’.³ It has developed numerous ways to conceptualize the grammar of film trailers, providing insight into particular kinds of trailers, especially comedy film trailers. Deaville’s study has been concurrent with an increasing awareness of trailer music among the general public (through newspaper and magazine articles on the subject) and, especially, within professional media music circles.⁴ Trailer music is slowly becoming the subject of more close investigations. Scott Murphy, for instance, has identified a harmonic progression (a-F-C-G) that is common in action film trailers of the late-2000s and early-2010s, typically sounded during heroic narrative moments.⁵ Frank Lehman, too, has undertaken detailed musical analysis of trailers in his popular and insightful AMS ‘Musicology Now’ blog post on the thematic and structural properties of the *Star Wars: The Force Awakens* (2015) trailers.⁶

This article aims to contribute to the discussion about, and understanding of, music in film trailers. Rather than drawing conclusions from a survey in the style of Deaville’s project, this essay instead takes its cue from Lehman’s work and investigates multiple trailers for the same Hollywood science fiction action film. It uses one film as a case study and considers the marketing of this particular film through its three main trailers.⁷ An exploration of the multifaceted promotional strategy of this film, along with its reception, provides an insight into some of the complex dynamics at play in Hollywood action trailer music and film marketing.

The film in question is *Star Trek Beyond* (2016), directed by Justin Lin, whose most high-profile films prior to *Beyond* were the third, fourth, fifth and sixth instalments of the *Fast and the Furious* series of

vehicular action films. *Star Trek Beyond* is the most recent entry in the long-running American *Star Trek* science fiction media franchise. The origin of the franchise was the 1960s television series (1966–1969) which charted the adventures of the crew of the starship Enterprise. The programme featured a memorable cast of characters, including Captain Kirk, science officer Mr Spock, Doctor McCoy, communications expert Uhura and engineer Scotty. This original series spawned five further television series (with a sixth promised for 2017), as well as theatrical films, of which *Beyond* is the thirteenth.⁸ *Star Trek Beyond* was released on July 22, 2016, with a score by Michael Giacchino, who had written the music for two earlier *Star Trek* films.

Star Trek has grown to encapsulate almost every kind of popular media imaginable, from books to games, toys, comics, and so on. While it may not have quite the same scale of public appeal as *Star Wars*, it nevertheless remains a significant and culturally pervasive media text, able to reach and influence a very large audience. The promotion of a new *Star Trek* film must walk a careful line: it has to appeal not only to the legions of notoriously protective fans, but also to the general public. Coinciding with the fiftieth anniversary of *Star Trek*, and coming after the great commercial and critical success of the rival franchise's most recent film, *Star Wars: The Force Awakens* (directed by J.J. Abrams who had produced and directed the previous two *Star Trek* films), the stakes were certainly high for *Star Trek Beyond*. Small wonder, then, that the trailers for the film have attracted a lot of attention: they have been much-discussed by pop culture commentators, journalists and fans, while YouTube viewings of the trailers have surpassed 28 million.⁹

Multiple trailers were produced for *Star Trek Beyond*. Following the process typical of major Hollywood films, the first serves as a 'teaser' trailer with an attention-grabbing audio-visual aesthetic, and the latter trailers deal with more narrative concerns. In the weeks leading up to release, cinema trailers are supplemented by TV spots, online advertisements and other promotional clips, including social media posts and music videos. We will encounter some of these other types of media in the course of the discussion, but the main focus here remains on the trailers for the film.

The three main trailers each deploy music differently. The first uses a pre-existing popular song, the second Hollywood-style underscore, and the third trailer features a newly-written song performed by Rihanna, called 'Sledgehammer'. A music video for the song was released after the 'Sledgehammer' trailer. Each trailer represents a distinct approach to music and reveals different aspects of the dynamics of music in such texts.

Trailer 1: 'Sabotage' (Teaser Trailer)

The first trailer for *Star Trek Beyond*, released in December 2015, seven months before the film's theatrical debut, ostentatiously used a popular song. Indeed, the song is sonically dominant and highlighted in such a way that it seems to act as a foundational feature of the trailer, around which other components are organized. From the first moments of the trailer, music is foregrounded for the viewer. Over the company logos for Paramount Pictures, Skydance Media and Bad Robot Productions, the opening riff of the song 'Sabotage' by the Beastie Boys (1994) is heard. The song has been processed so that it sounds rather tinny and muted, as though issuing from a radio or boombox.¹⁰ No other audio is yet heard. As if this presentation was not sufficient to encourage the viewer to pay attention to the song, the trailer then explicitly directs the audience to it. After the logos, Scotty (Simon Pegg) is seen walking into a room with a quizzical expression on his face, either searching for, or noticing, some phenomenon in the diegesis. It quickly transpires that Scotty is apparently detecting the music we hear: to an unseen party, he asks, 'Is that music?' While 'Sabotage' continues to play, the visual 'track' cuts to a completely different scene – a close-up shot of Captain Kirk (Chris Pine) – which lasts just long enough to capture Kirk saying, 'It's a good choice.' Again, we switch back to Scotty, seen in his previous environment though viewed from a different angle. He

says, ‘Aye, well played’. The editing is cut so closely around the dialogue, it is apparent that this is a conversation manufactured on the level of the trailer, rather than one that exists in the film. As Lisa Kernan notes, it is common for trailers to excerpt dialogue to implicitly make rhetoric address beyond normal rules of diegesis and to generate a register of meta-commentary.¹¹ Here, it seems that the dialogue is referring to the music we hear.

After the Scotty-Kirk exchange, the filtering on the song is removed so that it sonically expands and engulfs the soundscape. The video track now becomes closer to the typical action-movie fare: a sequence of shots of the film’s main protagonists is shown, before quick edits showcase scenes of explosive action. The Beastie Boys riff continues to repeat, though a synthesized string rising glissando and additional percussion have been overlaid upon the original track. These added parts include reversed cymbal effects, snare drum, and bass drum-like sounds. The riff stops midway through the trailer [00:40] in order to provide a moment of sonic clarity for a comedic moment.¹² Just as James Deaville and Agnes Malkinson have described, ‘A common practice in comedy trailers is the set-up and absence of sound for the punchline’.¹³ Here the same process occurs with the absence of the ‘Sabotage’ riff. After a crescendo with percussion and more rising synthesized glissandi,¹⁴ sonic silence falls to accompany a scene which shows Spock (Zachary Quinto) and Doctor McCoy (Karl Urban) in a rocky landscape, surrounded by drone-like aircraft. McCoy says, ‘Well, at least I won’t die alone.’ Spock promptly disappears, having been ‘beamed up’. McCoy reacts to Spock’s departure, noting ‘Well, that’s just typical.’ At this moment, true to comedy-trailer convention, the Beastie Boys track returns [00:50], still with the added instrumental parts that reinforce the unusual rhythmic accents in the riff. Now, however, sung vocals are included. Initially, the vocals are taken from the opening of the song, then subsequently from the chorus with the repeated line ‘Listen all of y’all, it’s a sabotage’. There is more that could be said about this trailer – particularly the way that a scene of a character falling is synchronized with a descending extended vocal figure, which leads into another ‘absence of sound for the punchline’ moment – but beyond the synchronization of action and music, it is the reception of this trailer that is particularly significant.

While it is tricky to definitively determine public opinion on trailers, judging from media coverage (from multiple sources), YouTube comments/votes, and more general internet discourse, it seems fair to report that the ‘Sabotage’ trailer found a mixed response from fans and the public.¹⁵ These sentiments were echoed by Pegg, not only an actor in *Star Trek Beyond*, but co-writer of the screenplay. In an interview with website HeyUGuys, he responded to a question about his opinion on the trailer by explaining,

I didn’t love it, because I know there’s a lot more to the film. There’s a lot more story, and a lot more character stuff, and a lot more, what I would call, *Star Trek* stuff. But they’ve got to bring a big audience in...to the *Star Trek* fans, I’d say, hang in there, be patient...¹⁶

Much criticism of the trailer focused on a perceived disconnection between the *Star Trek* franchise identity and the style of the trailer, which was often compared to the previous work of the film’s director on the car-themed *Fast and the Furious* films.¹⁷ As Vox.com’s reporter Alex Abad-Santos succinctly put it, ‘*Star Trek: Beyond*’s trailer makes it look like a *Fast & Furious* movie’.¹⁸

It has been well-recognized in media scholarship that invoking (and simultaneously helping to define) filmic genre is one of the main features of trailers: Lisa Kernan notes that trailers often steer ‘our interests in a given film into established or emerging generic categorizations’,¹⁹ which help to influence our mode of interpreting and understanding that film.²⁰ As Deaville and Malkinson have explored, music is part of the generic signification which is enacted by trailers.

Surveying the trailers for the *Fast and the Furious* films (from those provided on the franchise website), there is a clear tradition of using popular music prominently in the trailers (Table 1).²¹ Most of the songs are close to the rap rock genre, combining metal-style guitar riffs with rap vocals. More

recent *Fast and the Furious* films have tended toward using electronic dance music, though it is clear that a rap rock song like ‘Sabotage’ fits with the style of songs favoured by the *Fast and the Furious* trailers, particularly in the earlier instalments.

Film	Song(s) in Trailer
<i>The Fast and the Furious</i> (2001)	‘9 Teen 90 Nine’ by Limp Bizkit
<i>2 Fast 2 Furious</i> (2003)	‘Stick ‘em Up’ by Quarashi
<i>The Fast and the Furious: Tokyo Drift</i> (2006)	‘Tokyo Drift’ by Teriyaki Boyz; ‘The Slam’ by tobyMac; ‘Booster’ by Full Tilt; ‘Rock Star – Jason Nevins Remix’ by N.E.R.D.
<i>Fast & Furious</i> (2009)	‘We are Rockstars’ by Does it Offend You, Yeah?
<i>Fast Five</i> (2011)	‘Escape – Bloody Beetroots Remix’ by The Toxic Avenger
<i>Fast & Furious 6</i> (2013)	‘Breathe – Glitch Mob Remix’ by The Prodigy
<i>Furious 7</i> (2015)	‘Get Low’ by Dillon Francis and DJ Snake

Table 1: Songs used in trailers for *The Fast and the Furious* films.

In contrast, the *Star Trek: Beyond* ‘Sabotage’ trailer seems to be the first time that a *Star Trek* film trailer has used a popular song, though some have used pre-existing music (a *Star Trek: First Contact* (1996) trailer used music from *Star Trek: The Motion Picture* (1979), while one for *Star Trek: Nemesis* (2002) used sections of Danny Elfman’s score to *Planet of the Apes* (2001)). By using this rap rock song in the trailer, a filmic genre is invoked that appears to be at odds with the genre parameters for a futuristic space opera *Star Trek* film. It is quite understandable, then, why some viewers expressed concern that the trailer did not mesh with their aesthetic expectations of a *Star Trek* property. By extension, they worried that the core values of the franchise – whatever those might be – would be undermined. Criticism about the absence of an appropriate ‘*Star Trek* quality’ in the trailer also came from former *Star Trek* cast members George Takei and Wil Wheaton,²² the latter of whom tweeted:

I saw the weirdest trailer today. It was for a generic science fiction action movie, but it was all dressed up in Star Trek costumes.²³

The choice of the song was particularly widely criticized,²⁴ though it was carefully chosen by the director specifically because of its association with the franchise history. Trailers are typically created by specialist companies (‘trailer houses’) separate from the main film production. AV Squad, for instance, produced the first and third trailers for *Star Trek Beyond*. Nevertheless, in this case, the film’s director had creative input regarding the trailer. Justin Lin discussed the trailer, and its song, in an interview with *Slash Film*.

Slashfilm: The Beastie Boys song “Sabotage” was featured in J.J. Abrams’ 2009 *Star Trek* [film], with young James T. Kirk listening to the music while taking a car for a joy ride on Earth. But the new teaser trailer uses the song prominently, which registers almost like a statement. Lin assures us that the song is in the film (“I wanted to make sure we didn’t do anything that was just trying to pump something else in”) and explains his reason for using the track in the teaser:

Lin: It’s in the DNA of this canon. It was in the ’09 Trek, and we went through different iterations of the teaser and I wanted to make sure whatever here is using all the elements from the film. It’s been a part of this Kirk’s journey and so I felt it was very organic, and it will ultimately be in the finished film.²⁵

The significance of the song was not lost on commentators,²⁶ though they still felt it was inappropriate for the trailer. As influential website *Flickering Myth* put it:

For a movie about the future, it feels really out of date. Sabotage? Seriously? I understand it's a callback to the Beastie Boys that young Kirk listened to in the first *Star Trek*, but I can't think of a piece of music that feels less apt for a franchise. A movie about deep space exploration in the future scored to a 20 year old shotgun blast of a song.²⁷

Such is the power of the signification of using this rap rock song in the trailer, the recognized connection of the song to the film's lead character was not enough to override concerns about how it implied wider aspects of the film's genre.

True to Lin's interview comments, 'Sabotage' is indeed featured at a crucial point in the film. To disrupt the communication between some enemy spaceships, Scotty broadcasts 'Sabotage' on the radio frequencies [1:23:18]. The song is chosen by an alien allied with the humans, Jaylah (Sofia Boutella), earlier introduced as having a fondness for rap: listening to Public Enemy's 'Fight the Power' she says she 'like[s] the beats and shouting' [0:51:12]. The historical distance and generic incongruity of 'Sabotage' is explicitly acknowledged when McCoy asks, 'Is that classical music?' and Spock replies, 'Yes, Doctor, it would seem to be.' In the tradition of the pun-based use of pop songs in films that Jeff Smith has described,²⁸ here 'Sabotage' is aptly used to sabotage the villain's plot.

The example of the 'Sabotage' trailer is instructive. While it would be unfair to suggest that the negative reception of the trailer was entirely a result of the musical choice, nevertheless, the degree to which the song was a focal point of criticism, the foregrounding of the song in the trailer, and the way that it is bound up as part of a general trailer-aesthetic that the video adopts, suggests that it was a major factor in the holistic effect of the advert. When commentators describe the trailer as having an unwelcome similarity to the style of the *Fast and the Furious* films, the ostentatious use of a song of a similar genre to those featured prominently in the promotion of the *Fast* films cannot be coincidental. Music is an important part of how film genre parameters are implied, and audience expectations created, ahead of a film's release. In the case of this trailer, those inferences were misaligned with the franchise's established identity, resulting in a mixed to negative reception. Kernan suggests that trailers implicitly construct audience desires, and promote both genre spaces and pre-sold narrative worlds.²⁹ Those who feel affinity with the *Star Trek* franchise world, and do not recognize (or reject) the aptness of 'Sabotage', will not only find that the genre and universe has apparently been misrepresented, but also that the trailer implicitly misunderstands their desires and values as *Star Trek*-inclined viewers. It is no surprise, then, that the second trailer for *Star Trek Beyond*, should take a rather more traditional route, both musically and more generally.

Trailer 2: 'Star Fusion'

The second trailer for *Star Trek Beyond* came two months before the film's release date, on the 20th May, 2016. While this trailer also used pre-existing music, it was not a song in the style of the previous trailer and represents a decisive break from the *Fast and the Furious* aesthetic. The music was supplied by Really Slow Motion, a company specializing in commercial music for film trailers. This trailer used a cue called 'Star Fusion' composed by Fran Soto, from an album of library music by Really Slow Motion with the title *Supremacy*, released in February 2016. The collection is sold and marketed to the industry and not to the public – it holds the subtitle 'Dark and Uplifting Modern Orchestral Tracks for Motion Picture Advertising'.³⁰ Really Slow Motion is a major provider of music for blockbuster film trailers, especially those in the sci-fi/action genres. The company seems to be something of a go-to supplier for major Hollywood productions. At time of writing (July 2016), out of the top twenty US domestic-grossing films of the year so far, excluding animated films and comedies, only one did not use music by Really Slow Motion in the marketing campaign.³¹

‘Star Fusion’ fits into a musical style that has become associated with modern Hollywood science fiction and comic book action films, best represented by (though not exclusive to) Hans Zimmer and his ‘Remote Control Productions’ studio. The scores produced by Zimmer and his group of composers typically use traditional orchestral instrumentation – or simulations thereof – augmented by additional synthesized effects. Zimmer’s musical textures rely on ostinati that are layered in turn, and subtly altered, to create musical climaxes through a cumulative form.³² This trailer cue does much the same. The cue is in a 6/8 metre, and after starting with a piano that sounds octave D5/D6 pitches in unison at the start of each bar (for four bars), an ostinato figure begins that dominates the first 47 seconds of the trailer (Figure 1), while the D octaves continue to pulse. The ostinato figure is heard first in the piano, accompanied by sustained lower strings, before the semiquaver pattern is doubled by first lower, then upper, strings. From this foundation, by altering some pitches of the ostinato and adding/changing underlying pedal notes supplied by other instruments, a musical climax is gradually created. True to trailer form, at the apex of this textual climax, a moment of musical silence descends in order to allow sonic space for an excerpt of dialogue to sound clearly.



Figure 1: Opening ostinato of the ‘Star Fusion’ cue.

Comparing Soto’s original cue with the edited version in the trailer helps to indicate some of the sonic features that have likely made this cue appealing and appropriate for use in a trailer. Many of these same properties recur throughout Really Slow Motion’s trailer music output, which might suggest why they have become such a popular provider of music for trailers.

In the original track, the four bars of the octave D piano pulses are in strict tempo and lead directly into the introduction of the piano ostinato without hesitation. In the trailer, these opening bars are used to accompany dialogue from Captain Kirk. The moment of silence on the original audio cue as the fourth piano pitch decays away is used to adjust the timing in the trailer. Figure 2 shows the audio of the original cue (upper track) alongside the audio of the trailer (lower track). While the piano pulses are in time in both versions – the first four vertical lines show the correspondence between the two – the introduction of the piano ostinato has been delayed by inserting silence into the music cue. The gap is added to allow Captain Kirk to finish his line of dialogue before the ostinato begins. This delay is about a second in length and takes advantage of the moment in the original audio where there is no additional sound. It represents a point of easy editing where the waveform decreases to nil. Having moments of musical silence in a cue allows the opportunity for easy editing – instruments do not have to be abruptly silenced, nor crossfading implemented. Like many of the tracks Really Slow Motion produce for use in trailers (e.g. ‘What Will You Choose’, ‘Damnation’, and most tracks from the *Supremacy* album), the original ‘Star Fusion’ cue gives several opportunities for this kind of editing. The whole of ‘Star Fusion’ in its original form is represented visually in Figure 3; the highly sectionalized structure is clearly delineated by moments of silence, which can be easily extended, reduced, or ‘filled in’ through layered editing.

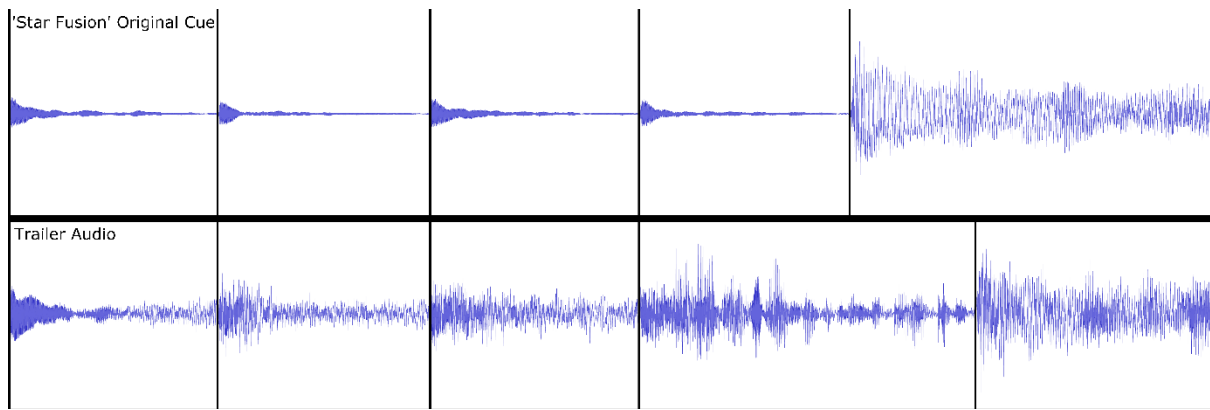


Figure 2: Co-ordination of the original 'Star Fusion' cue (upper track) with its sounding in the trailer (lower track). Duration shown: 8 seconds.

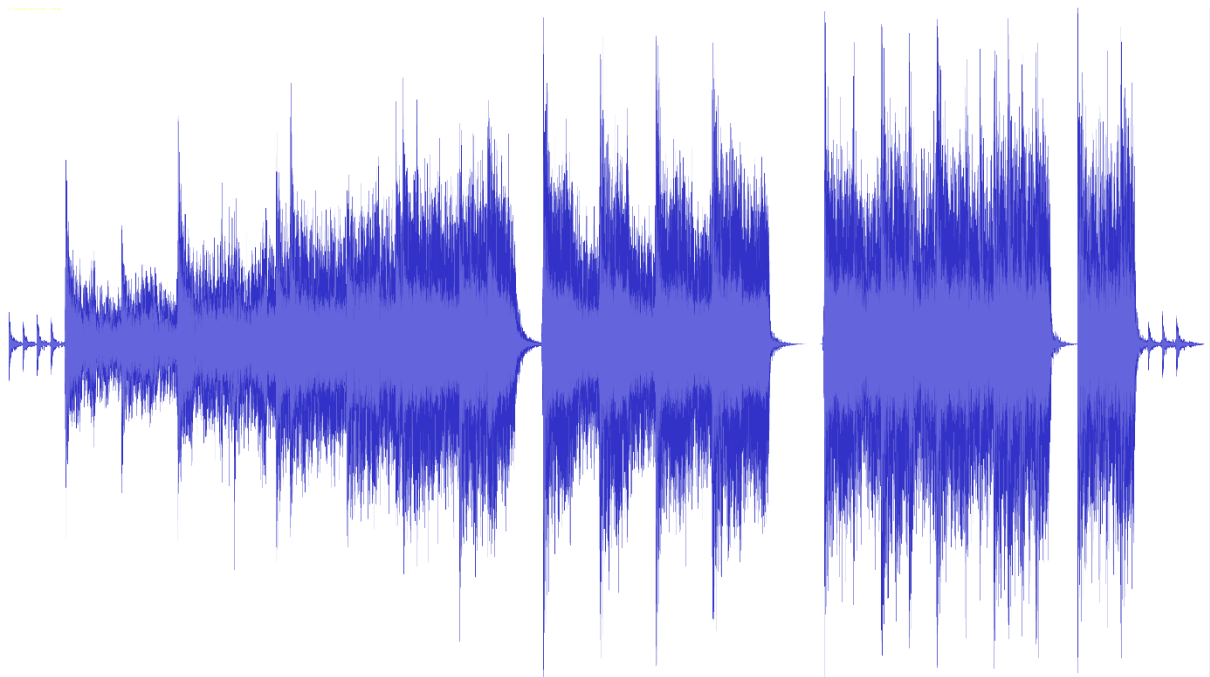


Figure 3: The entire 'Star Fusion' track in its original form. Total duration: 2 minutes, 17 seconds.

A second musical aspect of the cue also allows for great flexibility in editing. Since the cue is primarily based upon ostinati, the repetitious and self-contained nature of the segments provide opportunities for editing at the boundaries between repetition periods. In the original 'Star Fusion' cue, the duration from the introduction of the piano ostinato shown in Figure 1 to the first musical climax into silence lasts 32 bars. When this same passage is heard in the trailer, it only lasts for 25 bars. This adaptation is not as straightforward as simply silencing the 'Star Fusion' cue after 25 bars; careful small-scale editing has been undertaken. For example, while the first five bars of the original cue's ostinato passage are used intact, bar eight of this section sounds as only bar six in the trailer. The edit to remove the two bars (six and seven) is relatively straightforward because of the periodic nature of the cue – the cyclic ostinati can be cut, crossfaded and layered, aligned as determined by the repetition period of the cue. Editing of this type is used throughout the trailer to maintain the general effect of a musical climax, while adjusting the cue to fit the needs of the pace and materials of the trailer.

It is rather apt that similar musical sectionalisation and ostinato-based construction should also be found in the cues for the original television series of *Star Trek* for the same reasons: cues for the 1960s series were created with a view for re-use in multiple episodes as stock cues for the programme. Many of the cues were deliberately written in such a way so as to allow easy editing for use in new situations.³³

Even though the ‘Star Fusion’ cue has obviously been edited to fit the trailer, some aspects of the trailer seem to be instead cut to the music. The middle section of the unaltered cue is structured to articulate four sets of four bars. The start of each group of four bars is marked with a sforzando tutti chord, sounded by orchestral instruments, drums, choir and an accentuated bass synthesizer part. These four sforzando chords are visible on the waveform in Figure 3, such is their accentuation. Upon this pre-existing structural framework, the trailer synchronizes important moments of action with each of these musical outbursts. The first coincides with a title card advertising the director, the second with alien spaceships crashing into the Enterprise, the third with a doorway exploding to make room for invading aliens (presumably boarding the Enterprise), and the last with an escape pod from the Enterprise being intercepted by one of the alien ships shown earlier (Figure 4). This kind of synchronization illustrates how music may be brought into the service of the sensory pleasure both promised, and enacted, by trailers. Kernan notes that ‘rhythm is an important structural feature of trailers’ sensory appeal, and these repeated regular tutti chords serve to articulate one such audio-visual rhythm.³⁴



Figure 4: Moments of explosion and impact synchronized with musical sforzando tutti chords. Chronological order, clockwise from top left.

The editing and synchronization of music with the trailer suggests that the relationship is not quite as straightforward as simply editing the music to fit a pre-existing trailer, nor vice versa – instead the process appears to be one of mutual dialogue. Perhaps, then, part of the popularity of Really Slow Motion’s output is because of this understanding of the grammar of film trailers, making the music appear well-suited to this purpose.

While the instrumentation of the trailer music produced by Really Slow Motion usually consists of orchestral timbres with added synthesized instruments, and the ostinato figurations are similar to some twentieth- and twenty-first-century minimalist art music, the structures represent nothing so much as electronic dance music.³⁵ In the trailers, the moments of musical silence that come at the end of a textual climax generated through accumulative ostinatos show clear affinity with the climax-release structure often found in dance music. Mark Butler has described how textual contrast is a primary principle of the structure of electronic dance music:

During the buildup, various instruments are added to the texture, usually one at a time. This process increases intensity – not only by thickening the texture but also by fulling in various rhythmic positions within the measure. [...] [The breakdown] involves a sudden, dramatic drop to a thin texture. The bass drum is almost always removed, and usually most of the other instruments as well, so that a single instrument or small combination of instruments is featured. [...] After a breakdown, the bass drum may reenter the texture abruptly or at the end of another buildup.³⁶

Some EDM traditions (notably dubstep) prioritise a process where a build-up section climaxes in a moment of silence or brief isolated musical gesture, before the reintroduction of a full texture (the ‘drop’). In trailers, the single remaining sonic component after the buildup is typically a phrase of dialogue or sound effect, but the principle appears the same. Ragnhild Torvanger Solberg, identifying that the ‘drop’ is a particularly emotionally significant moment in dance tracks, theorizes how ‘dominant production techniques used in the “build-up” and “drop” can potentially induce and intensify emotional responses’.³⁷ Solberg suggests five such distinct techniques: ‘i) extensive use of uplifters, ii) the “drum roll effect”, iii) large frequency changes, iv) the removal and reintroduction of the bass and the bass drum, and v) a contrasting breakdown’.³⁸ We can see most of the same effects in the second *Star Trek Beyond* trailer.

In Solberg’s words, ‘An uplifter is a sound being gradually pitched further and further in an upward direction, indicating that the section is headed towards “something”, and the effect is, as the name points out, to lift the intensity in the section higher.’³⁹ There are three identifiable ‘build-up and drop’ gestures in the ‘Star Fusion’ trailer – climaxing at 00:47, 01:27 and 01:57,⁴⁰ matching the multi-act structure of contemporary trailers identified by Kernan.⁴¹ I earlier described how the piano ostinato is heard in increasingly higher registers towards 00:47. Before both 01:27 and 01:57, a synthesizer timbre that sounds close to whistling wind plays a rising glissando. In addition, during the approach to 01:57, not only is the rising synthesizer glissando heard, the orchestral parts play a rising chordal sequence. Solberg’s ‘drum roll effect’ is the increasing subdivision of a rhythmic figure until it becomes similar to a drum roll. While there are aspects of increasing rhythmic textual density towards the climaxes (as is typical for trailers), we do not find exactly the kind of phenomenon Solberg describes in the second *Beyond* trailer. It is, however, evident in other trailers in a way far more similar to a full-on ‘roll’, such as in those for the contemporary films *London Has Fallen* (2016, trailer one [2:07]), *Allegiant* (2016, trailer one [1:57]) and *Inferno* (2016, main trailer [1:48]). Generally, the rhythmic pace rarely reaches an EDM-style mechanized ‘roll’ in trailers, perhaps because of the difficulty in assimilating this phenomenon into the quasi-orchestral musical idiom, and that a concomitant increase in already fast-paced editing would be visually overwhelming.

Solberg’s criteria iii, iv, and v, which concern structural/sonic contrast, are far more obviously evident in the ‘Star Fusion’ trailer at the points noted earlier. In each case, given that the music makes space for a fragment of (rather softly-spoken) dialogue, this represents a change in dynamic, removal of instruments and overall sonic contrast. After each of the moments of musical silence in the trailer, when the cue begins again, it is accompanied by extraordinarily prominent drums and bass registers. To the original composition, the trailer editors appear to have added (or at least significantly accentuated in the mix) a synthesizer bass part with an angular waveform and abrasive timbre that

sounds not dissimilar to an industrial engine. In any case, this serves to emphasize the bass frequencies when the music returns, just as Solberg identifies in the dance music ‘drop’.

It is reasonable to suggest that, despite the apparently different contexts and musical styles of EDM and action trailer music, given the similarities of structural processes and the shared goal of emotional impact upon the viewer/listener, Hollywood action trailers of the type exemplified by *Star Trek Beyond*’s second trailer are using the same musical processes of ‘build-up’ and ‘drop’ as electronic dance music. While I will leave the task of a large-scale rigorous survey of action film trailers to others, it seems as though this same kind of structural phenomenon is pervasive in contemporary Hollywood action film trailers.⁴²

The example of the second trailer for *Star Trek Beyond*, taken on its own and in combination with the original version of the trailer cue, betrays certain aspects of the form and process of Hollywood action trailer music. The use of musical silences and the ostinato-based construction make the cue apt for trailers since it is easily edited to fit with the trailer action. Furthermore, structural processes from electronic dance music, particularly surrounding textural development and the ‘build-up’ and ‘drop’ pattern, appear to be regularly used in trailers for similar ends to electronic dance music. At the same time, the relationship between trailer and cue is not unidirectional: the trailer cue appears to inform aspects of the editing with respect to rhythmic cutting and synchronization.

‘Star Fusion’, as one would expect, is not included in the film. However, the scenes from the trailer that accompany the first sounding of the Figure 1 ostinato (Kirk walking through the Enterprise corridors [0:04:11]) are also accompanied by an arpeggiated piano ostinato figure in the score. In the film, however, the tempo is slower, and the ostinato serves as a textural background for Giacchino’s ‘Star Trek’ main theme, sounded in single pitches in the upper piano register. The ‘Star Fusion’ trailer, in terms of timbre and some textures, is thus similar to the film’s final score, indicating the musical-generic affinity with the *Star Trek* aesthetic.

The ‘Star Fusion’ trailer had a significantly more positive reception than the ‘Sabotage’ trailer had received.⁴³ Some commentators explicitly interpreted the second trailer as a response to the criticism of the first.⁴⁴ While there was relatively little discussion of the music of the second trailer, reference was often again made to the Beastie Boys song in the first trailer, and its comparative absence here.⁴⁵ For the third main cinematic trailer of the campaign, however, the decision was made to return to a pop-song based trailer. This time, however, the song was new.

Trailer 3: ‘Sledgehammer’

While it is not uncommon for episodes and films of *Star Trek* to use diegetic music,⁴⁶ it is rare that a popular song specifically written for the film is used as part of the marketing for a *Star Trek* movie, despite the long history of this practice in the Hollywood film industry.⁴⁷ Once again, this contrasts with the several released albums of popular songs ‘from’ and ‘inspired by’ *Fast and the Furious* films, which serve to cross-promote with the film. Lee Barron has noted how music sales have ‘become an increasingly intrinsic part of the overall merchandising package surrounding film releases’.⁴⁸ Barron argues that this is tied up with the music associated with a film as ‘increasingly acquiring an independent status as a cultural product *in its own right*’, able to work synergistically with the main film.⁴⁹ Jon Fitzgerald and Philip Hayward have applied a similar idea to the music video. They have explained the significance of the music video in marketing the film and titular song of *Ghostbusters* (1984).⁵⁰ The most notable (perhaps only) example of a *Star Trek* film using a ‘promotional tie-in song’ before *Star Trek Beyond* was an adaptation of a theme from Jerry Goldsmith’s score for *Star Trek: The Motion Picture* (1979), re-formed into a love song recorded by Shaun Cassidy. Originally, the lyrical theme was associated with Ilia, a new member of the Enterprise crew, and heard during the film’s ‘overture’, end credits, as well as at various points throughout the

underscore. Now called 'A Star Beyond Time', the thematic material from the film was given lyrics and set in the style of a romantic pop ballad. It was used as a promotional single for the film in Japan.⁵¹ *Star Trek Beyond*'s use of a promotional song is not exceptional taken as an example of industry practice, though it is the most concerted effort to utilize this kind of marketing strategy with respect to a *Star Trek* film.⁵²

The chronology of the marketing of *Star Trek Beyond*'s tie-in song was carefully deployed. The third main trailer that prominently featured the song, called 'Sledgehammer', was released on 27th of June, a little under a month in advance of the film's scheduled release on the 22nd of July. The music video for the song came after the trailer, on the 30th of June. Prior to all of these, however, a 23-second 'teaser' for the trailer/song was disseminated on Rihanna's social media accounts the day before the trailer premiered.⁵³ This video shows a montage of images from the film, before the song title coalesces from a swarm of small ships that were seen in the previous trailer. The final (still) image shows Rihanna in costume from the video, above the song title and the words 'From the Motion Picture Star Trek Beyond'. Given that this is apparently a trailer for a song, one might expect that the video would be accompanied by an excerpt of the song in question. However, instead, the score for this short clip is the 'Star Fusion' cue used in the second trailer, placing this mini-trailer (and by extension the advertised song) in the lineage of the marketing and sonic identity of the film.

The song 'Sledgehammer' was written by Rihanna (Robyn Rihanna Fenty) along with Sia Furler (known mononymically as Sia) and Jesse Shatkin, a frequent producing and co-writing collaborator with Sia.⁵⁴ The song does not make any explicit reference to anything especially particular to *Star Trek* or the film. Thus it lyrically avoids anything that might inhibit easy recontextualization and listener appropriation in its life as a pop song beyond *Star Trek*. Instead, much in the model of earlier Sia songs like 'Chandelier', 'Elastic Heart' and 'Titanium', the lyrics are a meditation on the first-person narrator's emotional state focused around an object or central metaphor.⁵⁵ The song exhibits many characteristics of Sia's songwriting: a wide vocal range and a chorus characterized by vaulting melodic gestures. Sia had previously written music for Rihanna, most notably her successful single 'Diamonds'. From a financial perspective, Sia, a commercially successful and prolific songwriter, is an ideal choice for the author of a tie-in song. Rihanna and Sia both had high public profiles in the wake of their albums, released in the early months of 2016. The promotion cycles of Rihanna's 'Anti' album and Sia's 'This is Acting' album continued well into 2016; singles from the albums were released as late as March and July (respectively), so further commercial exposure, especially for a high-profile film, would likely stimulate interest in the recent music of both artists towards the end of the promotional life of the albums. 'Sledgehammer', then, can be seen as a commercial opportunity both for the film and for the artists.

The song has a straightforward verse/chorus structure, where the chorus is in two sections, the first of which subtly alters the lyrics on each sounding. The song concludes with a repetition of the second part of the chorus. As well as resembling Sia's previous music, there are clear sonic connections between 'Sledgehammer' and the 'Star Fusion' cue from the second trailer. Most obviously, both 'Sledgehammer' and 'Star Fusion' begin with the pitch of D sounded repeatedly on a piano in a duple metre. Though 'Star Fusion' sounds these D5/D6 pitches at the start of every 6/8 bar for four bars at mm.75, and 'Sledgehammer' sounds D7 every crotchet beat of 2/2 for two bars at circa mm.65, both of the tracks highlight this pitch and timbre and use the sonic idea as a recurring refrain. 'Star Fusion' (both in the trailer and original cue) uses the pulsing D throughout the first 'build-up' and returns to this solo piano figure at the end of the cue, while the D repetition in 'Sledgehammer' bookends the introduction and is heard again in the accompaniment parts. It is appropriate, then, that the social media teaser for the 'Sledgehammer' trailer mentioned earlier should focus on this link by sounding the four bars of octave Ds from 'Star Fusion'.

‘Star Fusion’ is primarily in D minor. ‘Sledgehammer’ is in D major, based upon a repeating four bar chord pattern of D major (for two bars) B-flat major (one bar) and G minor (one bar). This chord pattern emphasizes the flattened sixth pitch and accompanies a melody that frequently lowers the characteristic F-sharp of D major to an F-natural. During the song, the first of the two bars of D is also often rendered as D5, omitting the third. These factors mean that the D major tonality is less than completely secure. In this way, the tonality of ‘Sledgehammer’ is not quite so far removed from that of ‘Star Fusion’. Without documentary evidence, it is dangerous to claim a specific causal direction between ‘Star Fusion’ and ‘Sledgehammer’, but the sonic affinity between the two is clear.⁵⁶ This may go some way to establishing a connection to the franchise and world of the film that is otherwise absent from the song.

The trailer is in three distinct musical sections. The first, until 00:19, uses the introduction of the song: the repeated D pitches sound for two bars, before the central chord sequence is heard twice. The second part, up to 00:51, does not directly use the song in an unaltered fashion – it departs from the chord pattern and adds additional instruments (mainly strings). It loses the sense of a constant pulse and opts instead for sustained textures. Nevertheless, the repeated piano pitches return intermittently to keep the material linked to the song. The final, longest section is signalled by the introduction of Rihanna’s vocals and runs until the end of the trailer at 01:48.

In the ‘Star Fusion’ trailer, some of the editing appeared to be determined by the music. Here the same effect is evident. In the first section, the editing of scenes and shots is carefully aligned to match the bars and periodic phrases of the introduction to the ‘Sledgehammer’ song. The ‘Sledgehammer’ trailer begins with the same conversation between Captain Kirk and Dr McCoy that opens the ‘Star Fusion’ trailer. This recurring dialogue at once sonically connects the trailers, yet articulates their divergence through different music and editing. In the ‘Sledgehammer’ trailer, the first ten bars are separated into two-bar units, where each unit finishes with a fade to black and each unit depicts a different scene. With the exception of bar 3, the boundary between the two bars of the unit is marked by a change of viewpoint within the same scene (shown in Figure 5). The dialogue, too, seems to be held in place by the same two-bar units. The snippets of dialogue do not run over the boundary between units, and are balanced equally between the characters, giving a rhythmically quasi-musicalized effect to the speech (Table 2). Vinzenz Hediger has identified an increasing emphasis on narrative in trailers made after the mid-1970s.⁵⁷ Kernan ties this narrative concern to rhetoric strategies in trailers, especially crosscutting between two (or more) interleaved scenes (what she calls ‘grids’).⁵⁸ In this example, the musical structure is used as a scaffold to anchor grid-like editing in a strict framework. Even more obviously than in the second trailer, musical material in the ‘Sledgehammer’ trailer is used to dictate editing and structure.

Bars	Dialogue	Scene
1–2	No dialogue	Establishing shots of a starbase.
3–4	Kirk: My Dad joined Starfleet because he believed in it.	Kirk walking around a three-dimensional map of space.
5–6	Kirk: I joined on a dare.	Kirk and McCoy sharing a drink.
7–8	McCoy: You joined to see if you could live up to him.	Scenes of Kirk’s father and his ship from <i>Star Trek</i> (2009) film.
9–10	McCoy: You spent all this time trying to be your Dad.	Kirk watches the Enterprise under construction from <i>Star Trek</i> (2009) film.

Table 2: Dialogue in the first section of the ‘Sledgehammer’ trailer.

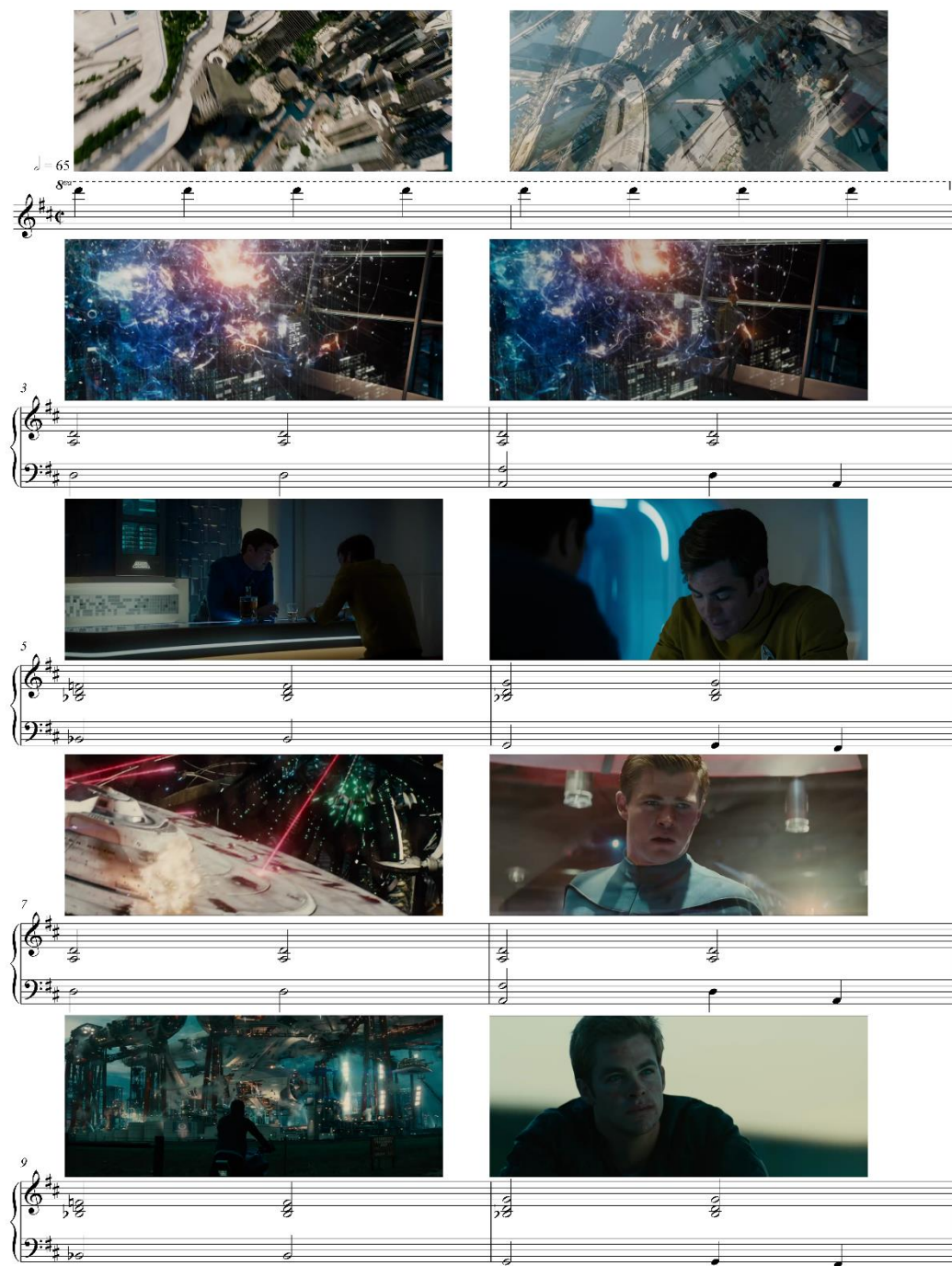


Figure 5: The balanced phrasing and rhythmic organization of the first part of the ‘Sledgehammer’ trailer.

Rihanna’s vocal part begins at 00:51 and dominates the latter part of the trailer, apart from the last 13 seconds, which are given over to a piano sounding of the main chord sequence of the song, creating symmetry with the opening. There is significantly less spoken dialogue after Rihanna’s entry, in order to sonically foreground the song and avoid voices and sung vocals competing with one another. In the trailer, Rihanna only sings material from the first part of the chorus.⁵⁹ Since the song’s title appears in the second part of the chorus, it is not sung in the trailer, which may be part of the reason why the end of the trailer shows viewers the name of the song and the artist (of which more below).

While the first part of the trailer implied that music had been used to organize aspects of the trailer's editing, once Rihanna's vocals begin, this is seen to occur to an even greater degree of detail and connection with the musical material. Especially striking is the way that sound effects and the rhythm of both visual and audio editing has been made to mesh with rhythms from the song. Figures 6 and 7 illustrate moments where the sound effects become another part in the musical texture, almost as a kind of *musique concrète*. Phaser fire, punches and kicks, the sound of breaking glass, and even connecting cables all become part of the integrated sonic soundtrack of the trailer. The dialogue is 'set' within the rhythmic space left between Rihanna's vocal phrases (Figure 7). Crucially, however, in editing to fit these moments of diegetic sound with the music, the song ends up not only organizing what we hear, but also what we see, determining the visual aspect of the trailer, too. In the rhythmic phaser fire at 01:21 (middle line of Figure 7), as the top-down angle watches a single fired shot hit four security guards, in a constant quaver-note rhythm, it is especially obvious that we are, at times, seeing a visualization of rhythmic patterns that interleave and combine with the song. The rhythms of this 'Sledgehammer' pulse through the holistic audio-visual conception of the trailer, directing its visual and sonic form.

00:52 ♩ = 65

Sound Effects

I'm bracing for the pain and I am letting go.

Metallic sword-like scraping/impact

Phaser fire

I gathered all my strength, and I found

Shattering glass

Phaser fire

my self whole.

Figure 6: Rhythmic interpolations from sound effects in the 'Sledgehammer' trailer.

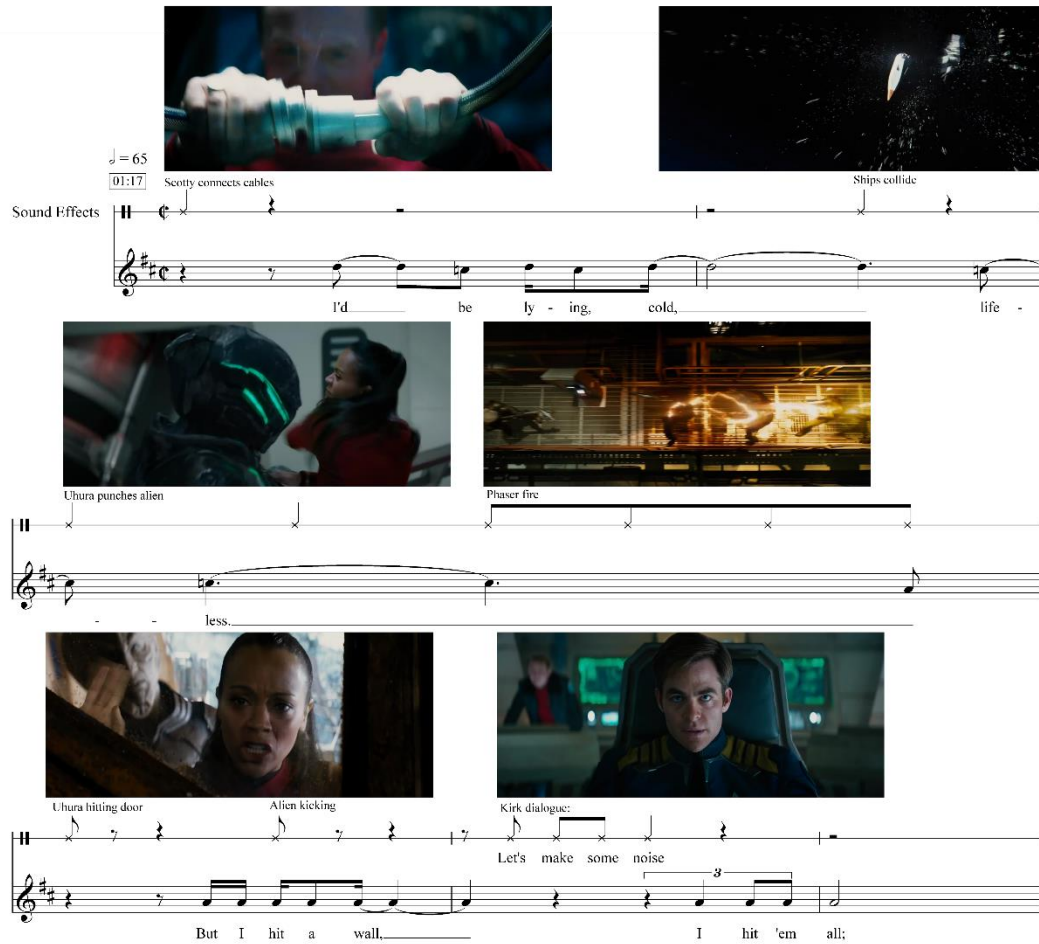


Figure 7: Rhythmic interpolations from sound effects and dialogue in the 'Sledgehammer' trailer.

The method of creating additional parts to the song through sound effects is a neat solution to ensuring the clarity and prominence of the song, without the need to omit or obviously attenuate sound effects. The added rhythms musically colonise the song (especially the phaser fire and punches). When the song is heard in other contexts, such as the music video and the single, these rhythms are absent, though by omission there is sonic space to imagine them – the viewer who is very familiar with the trailer version may recall the rhythms and the visual action of the trailer. Much like the effect of listening to a song from a favourite mashup independently, one may imagine the absent component mapping onto what is heard. Perhaps rhythm is here used as a cross-marketing tool, part of the synergistic strategy, ensuring that the content of the trailer is welded to the music, so it serves the promotional function, even when it is encountered without the trailer images.

The final title card of the trailer reads 'Shazam to hear the full song', along with the song's title and Rihanna's name. Ending the trailer this way explicitly shows the significance of the song and the high-profile singer. The trailer here draws attention to the musical accompaniment and advertises both film and single simultaneously. Shazam refers to a mobile application for tablets and smartphones. When opened and activated, the app uses the device's microphone to listen to nearby sources of music. Where possible, it identifies the piece of music for the user, and provides links to stream and/or buy the song, as well as share the citation of the track through social media. The title card of the trailer provides exposure for the Shazam app and informs viewers of where they might hear more of the song.⁶⁰ At time of writing, the app indicates that 'Sledgehammer' has been identified through

the app over 65,000 times.⁶¹ Shazam is primarily intended for use where the name of the song and artist is unknown to the user. The app is an important way that pre-existing music in media achieves a degree of commercial value external to the textual signalling of the media in which it is set. Including a song prominently in a film or television episode, even without the artist being identified explicitly, can be enough to provide additional revenue and exposure for the song.⁶² There are, however, curious aspects of this final instruction in the trailer. When Shazam is mainly considered a tool for identifying unknown pieces of music, it seems redundant to Shazam a piece of music that is already being explicitly identified for the viewer. Secondly, it is no longer possible to Shazam the piece of music now – the trailer is over and the song has ended. These two apparent paradoxes nevertheless betray a further aspect of the marketing strategy. In order to Shazam, the viewer must watch the trailer again, giving another opportunity for the trailer to encourage the viewer to go to see the film, and impressing upon them the film's brand (and musical/rhythmic) identity. Shazam directs the user to buy the song, so encouraging the app's use is a way to increase song revenue. Despite the implication of the trailer text, Shazaming is not enough to hear the full song – one must both Shazam *and* buy the single, or listen through a monetized service, to hear the whole track. Without paying or using a regulated system, only a small sample of the song is played for the user. It is therefore notable that large portions of the song are absent from the trailer, in order to provide more 'content' for the paying/streaming customer.

Given that Shazam requires a significant length of time to recognize the track (for 'Sledgehammer', it took my app approximately 12 seconds), it is necessary for the audio to be high in the mix. Shazam is able to identify the Rihanna song, even from the middle section of the trailer that is furthest from the single version of 'Sledgehammer', thus it seems likely that Shazam has been supplied with the trailer version of the audio, in order to ensure that listeners are successfully directed towards the single.

While 'Sabotage' was criticized for being inappropriate for the film despite its connection to the franchise history, there is little similar criticism of 'Sledgehammer', even though the connection with the film is not apparent. As the director of the 'Sledgehammer' video, Floria Sigismondi, commented, 'It's a standalone piece with really strong ties to *Star Trek Beyond*.'⁶³ From the trailer, why might 'Sledgehammer' seem to be apt for the film, despite any clear relevance? A concrete answer is elusive but some reasons suggest themselves. First, the widespread contemporary popularity of Rihanna, Sia, and Sia's songwriting may indicate an appetite for their music, and encourage a generally favourable reception. Second, the style of the music is less chronologically/culturally specific than the Beastie Boys track – a generic pop ballad with unspecific lyrics has less to potentially clash with received notions of genre/style, and it does not signify any other film genre to the contrary (i.e. as 'Sabotage' did towards the *Fast and the Furious* film trailer styles). Third, sonic similarities with the well-received 'Star Fusion' trailer help to assert connection with the film. Finally, since the trailer ends by implying that the song is newly written for the film, it might generate a certain amount of faith that the song must be somehow apt, if it is genuinely 'From the Motion Picture *Star Trek Beyond*' (as Rihanna's social media posts put it).

The music video for the song shows Rihanna in a rocky alien desert landscape, made up with facial tattoos. She sings and dances in character as a powerful alien who appears to control strange forces on the planet, able to direct swarms of alien ships, telepathically move rocks, and deploy colourful energy fields. The video intertextually announces its connection to the film by featuring the Enterprise and the swarm of small ships seen in other trailers. The video was shot at Trona Pinnacles in the California desert, a favourite filming site for *Star Trek* films and episodes.⁶⁴ The final image of the trailer shows Rihanna at the height of her power, depicted as a floating head in space, facing off against the Enterprise. While not taken from the film, it nevertheless (for the Trekkie) appears as a reassuringly knowing reference to the tradition of disembodied heads and supersized humans that the Enterprise has encountered in episodes and films (Figure 8). Keith M. Johnston has noted that studios are well aware that trailers and music videos have become forums for fan interaction, as genre fans

are likely to interrogate the texts.⁶⁵ The visual resonance with past *Star Trek* adventures provides a neat way of recognizing, and addressing fans. In using allusions and references to *Star Trek*, without obviously including scenes from the film, a middle-distance textuality is created in the video, at once linked to the film and franchise, but not situated as a secondary purely derivative text. It stands both on its own terms, and as part of the broader franchise, not just a ‘video for the song for the movie’.



Figure 8: Rihanna’s head in the ‘Sledgehammer’ video (top) and resonance with similar phenomena in other *Star Trek* films and episodes. Clockwise from top left, *The Nth Degree*, *Who Mourns for*

Adonais?, Charlie X, The Savage Curtain, And the Children Shall Lead, Star Trek V: The Final Frontier.

Comparing the film with the third trailer, it becomes apparent that, in order to align music and dialogue, as shown in Table 2, the dialogue from the scenes has been significantly edited. Kirk and McCoy's conversation [0:07:20] has been rearranged and altered in the trailer. Just as the moments of musical silence from 'Star Fusion' were used to change timings, gaps between words in the dialogue were used to edit the speech to adapt to the periods of 'Sledgehammer'. The Rihanna song is not integrated into the underscore, but instead sounds over the scrolling credits at the end of the film.⁶⁶ The film does not reveal any more particular connections between the 'Sledgehammer' video and the film, though the film's dialogue refers to the giant green hand from the episode "Who Mourns for Adonais?" (see Figure 8) at [0:52:34]. This reference makes it more likely that the allusions noted in Figure 8 are made consciously. Nevertheless, from the video content and the song's position in the film, it maintains a textual distance one-step removed from the central filmic text.

The 'Sledgehammer' trailer reveals music as a significant organizational audio-visual force, in part for the aims of synergistic marketing and cross-promotion. The audio-visual strategy is also inflected by modern music technology and popular modes of musical encounter (i.e. the Shazam app). It has been well-recognized that songs have been used to promote films,⁶⁷ and vice versa,⁶⁸ and that the music video can serve as something approaching a trailer for the film,⁶⁹ but the significance of the trailer in the YouTube era means that a film trailer like 'Sledgehammer' advertises both song and film simultaneously, in a moment of sonic (especially rhythmic) convergence and integration.

Music and Trailers as Paratexts

The trailers here discussed all exist in a textual constellation with the main film and other related texts. Film trailers may be short in running time, but they are highly influential upon the other texts to which they are connected. Drawing on Gérard Genette's theories of paratextuality,⁷⁰ Jonathan Gray calls trailers 'entryway paratexts', since a trailer 'acts like an airlock to acclimatize us to a certain text, and it demands or suggests certain reading strategies [...] Thus, [entryway] paratexts tell us what to expect, and in doing so, provide the all-important early frames through which we will examine, react to, and evaluate textual consumption.'⁷¹ Of course, trailers may not accurately represent the priorities of the film they promote: one might imagine, from the predominance of Uhura and Spock in the 'Sledgehammer' trailer, set to Rihanna's angst-ridden, expressive lyrics, that the relationship between these two characters is a major theme of the film (it remains only a small part of the storyline).

Gray emphasizes how trailers

are *part of* the show's narrative, and [...] they are concentrates of the show's meaning. Precisely because trailers, previews, and ads introduce us to a text and its many proposed and supposed meanings, the promotional material that we consume sets up, begins, and *frames* many of the interactions that we have with texts.⁷²

In the case of the examples in this article, these trailers serve as 'entryway paratexts' into *Star Trek Beyond*. At the same time, they are also 'entryway paratexts' to the franchise as a whole for viewers uninformed about *Star Trek*. For those already familiar with *Star Trek*, the trailers are (to borrow Gray's other term) 'in medias res' paratexts, with the ability to re-inflect or reframe the identity of *Star Trek*. Johnston argues that, in science fiction film trailers, 'visual spectacle, while an important component of the genre trailer, has always functioned within existing conventions'.⁷³ Because trailers communicate much more than just explosions and fantastic visuals, there is more at stake for those invested in the franchise – these trailers project the identity of the *Star Trek* franchise to audiences. As

Gray notes, such paratexts are able to ‘insist that a text is more mainstream, less niche or fannish...they often prove to be vital mediators of the niche or fan property to a wider audience’.⁷⁴ This mediating function is especially true for those who do not ultimately watch the film. For them, ‘the [trailer] paratext may well be, for such (non)viewers, the entirety of the text’,⁷⁵ depicting the film and representing the franchise. The strength of feeling in the responses to ‘Sabotage’ is understandable, especially for those invested in the franchise, given that the trailers may threaten to alter the franchise identity and stand *as Star Trek* to the wide non-ticket-buying audience. Crucially, while the song’s significance will be recognized by the more well-versed fans, these same knowledgeable viewers know that the musical reference will fail to register for non-fans, and project for them only the genre signals of the song, which are thought to be inappropriate for the franchise identity. The other two trailers more successfully musically negotiate between ‘mainstream’ and ‘fannish’. ‘Star Fusion’ invokes the apt generic associations of the musical idiom, and the ‘Sledgehammer’ trailer sutures the sufficiently stylistically uncharged Rhianna/Sia pop song style to footage from the film.

Conclusion

Our modern trailers are no longer limited to the cinema screen, but instead proliferate across smaller screens, most notably our computers and smartphones. Johnston suggests that, when trailers are being created with small screens in mind, the audio soundtrack becomes even more crucial, partly because of the visual restrictions, and partly because of aesthetic convergence with music videos that share the same networks of distribution.⁷⁶ Each trailer for *Star Trek Beyond* exhibits a slightly different relationship with music. For the bombastic ‘Sabotage’ trailer, the appropriateness of the musical selection in terms of the franchise history was not enough to override the film-generic signalling produced by this style of music in a trailer. It is ironic that the trailer music most closely associated with *Star Trek*, and the only one of the three pieces to be featured in the film’s story, should have had reception as the least appropriate. While the musical structure of trailers was evident in the climaxes and musical silences of the first trailer, it was even more apparent in the second. The second trailer allowed the identification of musical aspects of cues that made them suitable for use in trailers – particularly ostinato structures and moments of musical silence. It was suggested that there was a similarity between the musical-formal processes of electronic dance music and trailer music, not least because both aimed for specific moments of high emotional response in the listener/viewers. Finally, the third trailer brought the commercial considerations front and centre with the new song for the film. The trailer not only used the music to organize audio and visual components of the clip, it also found a way to maintain the clarity and integrity of the song’s sonics in the trailer, while colonising the song rhythmically for the film. Taken as a whole, the set of trailers show the significant and diverse roles of music in trailers, as well as the priorities of the ever-critical public and fan cultures. In each case, however, the situation is not as straightforward as simply cutting a piece of music to fit the trailer – the relationship between music and trailer is a negotiation as each informs aspects of the other. If, as Mike Alleyne suggests in the quotation that began this article, trailers ‘essentializ[e] the audiovisual aesthetics of cinema’, then it is this notion of symbiotic dialogue that is at its heart. No simple subsidiary element, music’s significance is one of constitutional construction, such is the importance and influence of music in moving image media, not least when it presents to us the promises of attractions and experiences yet to come.

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Notes

¹ Mike Alleyne, "Sound Technology – Sounds Reel: Tracking the Cultural History of Film Sound Technology," in *Sound and Music in Film and Visual Media: A Critical Overview*, ed. Graeme Harper (New York and London: Bloomsbury, 2009), 38.

² "Trailaurality," James Deaville (et al.), accessed July 12, 2016, <http://www.trailaurality.com/>.

³ James Deaville and Agnes Malkinson, "A Laugh a Second?: Music and Sound in Comedy Trailers," *Music, Sound, and the Moving Image* 8/2 (2014): 123.

⁴ Blair Jackson, "Trailer Mixing and Music: Selling the Film Through Commerce and Art," *Mix*, August 1, 2006, accessed July 12, 2016, <http://www.mixonline.com/news/films-tv/trailer-mixing-and-music/369141>.

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⁵ Scott Murphy, "A Pop Music Progression in Recent Popular Movies and Movie Trailers," *Music, Sound, and the Moving Image* 8/2 (2014): 155.

⁶ Frank Lehman, "Trailers, Tonality, and the Force of Nostalgia," *Musicology Now*, November 4, 2016, accessed July 12, 2016, <http://musicologynow.ams-net.org/2015/11/trailers-tonality-and-force-of-nostalgia.html>.

⁷ Four days before the film opened, a fourth last-minute trailer was produced. It has received comparatively little attention in terms of online views or popular commentary, and served a relatively minor role in the film's promotion. It is not considered here.

⁸ The six series are *Star Trek* (first pilot 1965, second pilot and series 1966–1969), *Star Trek: The Animated Series* (1973–1974), *Star Trek: The Next Generation* (1987–1994), *Star Trek: Deep Space Nine* (1993–1999), *Star Trek: Voyager* (1995–2001), *Star Trek: Enterprise* (2001–2005). The forthcoming series is to be called *Star Trek: Discovery*. The feature films are *Star Trek: The Motion Picture* (dir. Robert Wise, 1979), *Star Trek II: The Wrath of Kahn* (dir. Nicholas Meyer, 1982), *Star Trek III: The Search for Spock* (dir. Leonard Nimoy, 1984), *Star Trek IV: The Voyage Home* (Nimoy, 1986), *Star Trek V: The Final Frontier* (dir. William Shatner, 1989), *Star Trek VI: The Undiscovered Country* (Meyer, 1991), *Star Trek: Generations* (dir. David Carson, 1994), *Star Trek: First Contact* (dir. Jonathan Frakes, 1996), *Star Trek: Insurrection* (Frakes, 1998), *Star Trek: Nemesis* (dir. Stuart Barid, 2002), *Star Trek* (dir. J. J. Abrams, 2009) and *Star Trek Into Darkness* (Abrams, 2013).

⁹ On date of access, July 8, 2016, the combined views of the three main trailers on the Paramount Pictures and Movieclips Trailers YouTube channels comes to a little over 28 million views.

¹⁰ This use of a pre-existing popular song in a lo-fi sounding is similar to the *Guardians of the Galaxy* trailer (2014) that included an alien listening to Earth pop music on a cassette player.

¹¹ Lisa Kernan, *Coming Attractions: Reading American Movie Trailers* (Austin: University of Texas Press, 2004), 2, 181.

¹² Timings from the trailers are taken from the YouTube presentations.

¹³ Deaville and Malkinson, "A Laugh a Second?," 127.

¹⁴ "Often music that underscores a trailer will rise in volume slightly before it is abruptly silenced. In true comedic fashion, sound will return after the punchline is delivered, often punctuated by an aural effect [...]" Deaville and Malkinson, "A Laugh a Second?," 127–128.

¹⁵ Henry Barnes, "Simon Pegg Joins Criticism of Star Trek Beyond Trailer," *The Guardian*, December 18, 2015, accessed July 12, 2016, <https://www.theguardian.com/film/2015/dec/18/simon-pegg-critical-of-star-trek-beyond-trailer-justin-lin>. Nick Cannata-Bowman, "'Star Trek: Beyond': Why Trekkies Could Hate This Movie," *Cheat Sheet*, July 9 2016, accessed July 12, 2016.

¹⁶ Jon Lyus, "Exclusive: Simon Pegg Responds to Star Trek Beyond Trailer Criticism – 'There's more to it,'" *HeyUGuys*, December 17, 2015, accessed July 12, 2016, <http://www.heyuguys.com/simon-pegg-star-trek-beyond-trailer/>.

¹⁷ Joshua Rivera, "Dude, Look What Happens When You Give a Fast & Furious Director a Star Trek Movie," *GQ*, December 14, 2016, accessed July 12, 2016, <http://www.gq.com/story/star-trek-beyond-trailer>.

¹⁸ Alex Abad-Santos, "Star Trek: Beyond's trailer makes it look like a Fast & Furious movie," *Vox*, December 14, 2015, accessed July 12, 2016, <http://www.vox.com/2015/12/14/10105104/star-trek-beyond-leaked-trailer>.

¹⁹ Kernan, *Coming Attractions*, 14.

²⁰ Jonathan Gray, *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* (New York: New York University Press, 2010), 51.

²¹ "Fast & Furious," Universal Studios, accessed July 12, 2016, <http://www.fastandfurious.com/>.

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- ²³ Wil Wheton (@wilw), Tweet, *Twitter*, December 15, 2015, accessed July 12, 2016, <https://twitter.com/wilw/status/676546142499307520>.
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- ²⁹ Kernan, *Coming Attractions*, 13, 60, 204.
- ³⁰ See cover image on Really Slow Motion's *Facebook* page. Really Slow Motion, February 17, 2016, post on *Facebook*, accessed July 12, 2016, <https://www.facebook.com/ReallySlowMotion/photos/a.223493491062287.52057.178494402228863/951935078218121/?type=3&theater>.
- ³¹ Credits from "Our Work," Really Slow Motion, accessed July 12, 2016, <http://www.reallyslowmotion.com/>. Box office information from "2016 Domestic Grosses," *Box Office Mojo*, accessed July 12, 2016, <http://www.boxofficemojo.com/yearly/chart/?yr=2016&p=.htm>.
- ³² For more on the compositional processes in Zimmer's music, see Vasco Hexel, *Hans Zimmer and James Newton Howard's The Dark Knight: A Film Score Guide* (Lanham, Maryland: Rowman & Littlefield, 2016).
- ³³ For just one example, see the well-known 'Ritual Fight' cue, composed by Gerald Fried and first heard in the episode "Amok Time" and reused many times throughout the series. On the musical construction of 'Ritual Fight', see Tim Summers, "Star Trek and the Musical Depiction of the Alien Other," *Music, Sound, and the Moving Image* 7/1 (2013): 31–33. On the re-use and scoring practices of *Star Trek*, see Fred Steiner, "Music for Star Trek: Scoring a Television Show in the Sixties," in *Wonderful Inventions: Motion Pictures, Broadcasting and Recorded Sound at the Museum of Congress*, ed. Iris Newsom (Washington: Museum of Congress, 1985), 287–309 and Jeff Bond, *The Music of Star Trek: Profiles in Style* (Los Angeles, Lone Eagle: 1999).
- ³⁴ Kernan, *Coming Attractions*, 21–22, 48.
- ³⁵ Anahid Kassabian approaches this position in her chapter on iteration over development in music for modern action films. Anahid Kassabian, "The Sound of a New Film Form," in *Popular Music and Film*, ed. Ian Inglis (London and New York: Wallflower, 2003), 101.
- ³⁶ Mark J. Butler, *Unlocking the Groove: Rhythm, Meter, and Musical Design in Electronic Dance Music* (Bloomington: Indiana University Press, 2006), 224.
- ³⁷ Ragnhild Torvanger Solberg, "'Waiting for the Bass to Drop': Correlations Between Intense Emotional Experiences and Production Techniques in Build-up and Drop Sections of Electronic Dance Music," *Dancecult: Journal of Electronic Dance Music Culture* 6/1 (2014): 65.
- ³⁸ Solberg, "'Waiting for the Bass to Drop,'" 74.
- ³⁹ Solberg, "'Waiting for the Bass to Drop,'" 70.
- ⁴⁰ There is a further similar moment after the film's title is shown and a humorous scene takes place in musical silence before the final musical punctuation of the trailer. This seems more akin to a postlude (what Kernan calls a 'coda'), rather than the clear 'build-up' and 'drop' in the mid-trailer passages. See Kernan, *Coming Attractions*, 190.
- ⁴¹ Kernan, *Coming Attractions*, 190. We might also suggest that the sonic-gestural shape of the pattern defined above resonates with Kernan's description of trailers as having an overall 'announcing gesture', a 'sweep of the hand or bow of the magician designed to call the audience's attention to a transformation about to take place'. *Coming Attractions*, 17.
- ⁴² To give examples only from films released in 2016, the same structural phenomenon that fulfils all of Solberg's characteristics of a 'build-up' and 'drop' in trailers for *13 Hours*, *Allegiant*, *Assassin's Creed*, *Batman v Superman*, *Captain America: Civil War*, *Ghostbusters*, *Gods of Egypt*, *Independence Day: Resurgence*, *Jack Reacher: Never Go Back*, *London Has Fallen*, *Warcraft* and *X-Men Apocalypse*.

- ⁴³ Brian Wilkins, "Here's the Second Star Trek Beyond Trailer We've Been Waiting For," *Trek News*, May 21, 2016, accessed July 12, 2016, <http://www.treknews.net/2016/05/21/second-star-trek-beyond-trailer/>. Nikodim Trashkov, "New Star Trek Beyond Trailer is a Huge Improvement," *Movie Pilot*, May 21, 2016, accessed July 12, 2016, <http://moviepilot.com/posts/3927653>. Michael Roffman, "Star Trek Beyond Finds heart, Humor, and Intelligence in Second Trailer," *Consequence of Sound*, May 22, 2016, accessed July 12, 2016, <http://consequenceofsound.net/2016/05/star-trek-beyond-finds-heart-humor-and-intelligence-in-second-trailer-watch/>. David Goodman, "Second Star Trek Beyond Trailer Hits All the Right Notes," *Fansided*, May 22, 2016, accessed July 12, 2016, <https://flicksided.com/2016/05/22/second-star-trek-beyond-trailer-hits-all-the-right-notes/>.
- ⁴⁴ Michael Jay Lee, "'Star Trek Beyond' Trailer: Less 'Sabotage' More Excitement," *Geeks of Doom*, May 21, 2016, accessed July 12, 2016, <http://www.geeksofdoom.com/2016/05/21/star-trek-beyond-trailer-less-sab>. Steve Huff, "'Star Trek Beyond' Drops a Fandom-Friendly Second Trailer," *Maxim*, May 21, 2016, accessed July 12, 2016, <http://www.maxim.com/entertainment/star-trek-beyond-second-trailer-2016-5>. Denise Caputo, "New Trailer for 'Star Trek Beyond' Gets Praise From Fans," *Fan Fest*, May 21, 2016, accessed July 12, 2016, <http://fanfest.com/2016/05/21/new-trailer-for-star-trek-beyond-gets-praise-from-fans/>.
- ⁴⁵ In addition to the references in the previous two footnotes, for a particularly clear example of a reference to the Beastie Boys, see Jordan Hoffman, "Star Trek Beyond: 13 Reasons to Get Excited About the New Trailer," *The Guardian*, May 21, 2016, accessed July 12, 2016, <https://www.theguardian.com/film/filmblog/2016/may/21/star-trek-beyond-13-reasons-to-get-excited-about-the-new-trailer>.
- ⁴⁶ See Summers, "Star Trek and the Musical Depiction of the Alien Other," 44–46.
- ⁴⁷ Susan Peterson, "Selling a Hit Soundtrack (1979)," in *Celluloid Symphonies: Texts and Contexts in Film Music History*, ed. Julie Hubbert (Berkeley: University of California Press, 2011), 409.
- ⁴⁸ Lee Barron, "'Music Inspired By...': The Curious Case of the Missing Soundtrack," in *Popular Music and Film*, ed. Ian Inglis (London and New York: Wallflower, 2003), 149.
- ⁴⁹ Barron, "'Music Inspired By...'," 150. Emphasis original.
- ⁵⁰ Jon Fitzgerald and Philip Hayward, "Paranormal Product: The Music and Promotion of Ghostbusters," in *Sounding Funny: Sound and Comedy Cinema*, ed. Mark Evans and Philip Hayward (Sheffield: Equinox, 2016), 103–105.
- ⁵¹ Jeff Bond and Mike Matessino, "The Musical Voyage of *Star Trek: The Motion Picture*," Liner notes to *Star Trek: The Motion Picture Limited Edition* LLLCD 1207 (Burbank, California: La-La Land Records, 2012), 35.
- ⁵² There is greater precedent for this practice with respect to *Star Trek* in its television incarnations. The television series *Star Trek: Enterprise* (2001–2005) used a cover of the pre-existing song 'Faith of the Heart' as part of its opening title sequence. This was a significant departure from established *Star Trek* practice, and was controversially (largely negatively) received. Simon Pegg was among those to criticise this use of music. See Neil Lerner, "Hearing the Boldly Goings: Tracking the Title Themes of the Star Trek Television Franchise, 1966–2005," in *Music in Science Fiction Television: Tuned to the Future*, ed. K.J. Donnelly and Philip Hayward (New York and London: Routledge, 2013), 66–69.
- ⁵³ Robyn Rihanna Fenty (@Rihanna), Tweet, *Twitter*, June 26, 2016, accessed July 12, 2016, <https://twitter.com/rihanna/status/747138892458041345> and Robyn Rihanna Fenty (@badgalriri), Instagram post, *Instagram*, June 26, 2016, accessed July 12, 2016, <https://www.instagram.com/p/BHH8CXzDpdl/?taken-by=badgalriri>.
- ⁵⁴ Sia Furler, Robyn Fenty and Jesse Shatkin, "Sledgehammer," HL 1000238144 (Milwaukee, WI: Hal Leonard, 2016). This edition mis-prints Shatkin's name as 'Slatkin' and 'Robyn' as 'Robin'.
- ⁵⁵ Sia has acknowledged this consistent approach to lyrics in her songs. During an interview, she said, 'The songs that work best are broad lyrically and have one strong concept in the metaphor. You have to sing [the metaphor] a lot of times in a lot of different ways. People like victory, victim to victory, and party time. Songs that have a negative chorus and sad songs without an uplifting chorus are harder to place. I have to keep it a lot simpler.' Phil Gallo, "Sia: The Billboard Cover Story," *Billboard*, October 25, 2013, accessed July 21, 2016, <http://www.billboard.com/articles/columns/pop-shop/5770521/sia-the-billboard-cover-story>.
- ⁵⁶ Some commentators have noted a trend for film trailers contemporary with *Star Trek Beyond* to use a solo piano with significant reverb to begin the trailer, though many of those writing on the subject over-state the musical similarity between the examples, in an effort to establish a trope. Paul Jones, "What's with all the movie trailers using that same single piano note intro?," *Radio Times*, May 23, 2016, accessed July 12, 2016, <http://www.radiotimes.com/news/2016-05-23/whats-with-all-the-movie-trailers-using-that-same-single-piano-note-intro>. Frank Lehman discusses aspects of the *Star Wars: The Force Awakens* trailer that exhibits this trend in his article, "Trailers, Tonality, and the Force of Nostalgia."
- ⁵⁷ Vinzenz Hediger, *Verführung Zum Film: Der Amerikanische Kinotrailer Seit 1912* (Marburg: Schüren, 2001), 207.
- ⁵⁸ Kernan, *Coming Attractions*, 12–13, 168, 182.

- ⁵⁹ Using the published sheet music of the song for reference, the trailer sounds bb.29²–32¹ (first time version), 32²–41 (second time version), 50, 47–52¹, 51²–52¹, 51²–52², 36–38². The single version of the song omits the first 11 bars of the published version, though these do sound in the video.
- ⁶⁰ This connection between a trailer and a piece of software is similar to the way that, as Keith M. Johnston describes, software media players and film trailers were distributed together in the early 2000s. Keith M. Johnston, *Coming Soon: Film Trailers and the Selling of Hollywood Technology* (Jefferson, North Carolina: McFarland, 2009), 126, 140–141.
- ⁶¹ Shazam application, used 11/7/16.
- ⁶² Many of the university students I teach report that Shazam is a major way in which they are introduced to new music, whether through using the app for film/television/adverts or in other situations in which recorded music is heard (clubs, etc.).
- ⁶³ Paramount Pictures, “Making of Rihanna’s “Sledgehammer” Music Video,” *YouTube*, 2016, accessed July 13, 2016, <https://www.youtube.com/watch?v=A0ciBrINqXE>.
- ⁶⁴ Paramount Pictures, “Making of Rihanna’s “Sledgehammer”.”
- ⁶⁵ Johnston, *Coming Soon*, 126.
- ⁶⁶ This version of the song in the end credits is slightly different to the video, single and trailer versions. Once the opening passage shown in Figure 5 is sounded, it is repeated with added percussion parts and a mid-range synthesizer ostinato. This version also omits the piano chordal reprise of the opening that closes the song in the trailer, video and single versions. ‘Sledgehammer’ in the end credits is followed by a passage of Giacchino’s score from the main film. The cue selected is that described above as being similar to ‘Star Fusion’ and accompanying the scenes from that trailer in the film.
- ⁶⁷ R. Serge Denisoff and George Plasketes, “Synergy in 1980s Film and Music: Formula for Success or Industry Mythology?,” *Film History* 4/3 (1990): 257–276.
- ⁶⁸ Jeff Smith, *The Sounds of Commerce: Marketing Popular Film Music* (New York: Columbia University Press, 1998), 57–68.
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- ⁷⁰ Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997), 4–5.
- ⁷¹ Gray, *Show Sold Separately*, 25–6.
- ⁷² Gray, *Show Sold Separately*, 48.
- ⁷³ Gray, *Show Sold Separately*, 122.
- ⁷⁴ Gray, *Show Sold Separately*, 17.
- ⁷⁵ Gray, *Show Sold Separately*, 79.
- ⁷⁶ Johnston, *Coming Soon*, 148–149.

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